

Box Office Tips In All Speeches! Read 'em All!!

CONVENTION
EXTRA!



Opinion

The Official Voice of Publix

CONVENTION
EXTRA!

Vol. III

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No. 37

FIRST GIANT PARAMOUNT PUBLIX CONVENTION IS TANGIBLE SYMBOL OF COMPANY'S UNIFICATION

PARAMOUNT PLANS 243 TALKING PRODUCTIONS FOR THE COMING YEAR

Talking picture productions to the number of 243 for the new season starting August 1 were announced for Paramount Publix Corporation at the Convention by Jesse L. Lasky, signifying the initial schedule of this organization under its new corporate title. The new programme, which calls for 65 all-talking feature-length productions, marks an expansion of 60 percent over the number of pictures announced last year.

This increased productivity, based on the constantly developing facilities of both East and West Coast studios of Paramount, is particularly strong in the short subject division. Here there will be 18 screen songs, 18 talkartoons, 12 pictorials, 104 one-reel acts, and 26 two-reel comedies. The news department, which has discarded silent prints entirely, is also extensively augmenting its output, with 104 issues of Paramount sound news, or double the number issued last year.

This is the most ambitious production schedule ever undertaken by Paramount, and Mr. Lasky terms it an outstanding contribu-

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Do It Now!

Paramount Publix showmen from all corners of the world went wild over the Floyd Gibbons advance trailer on "With Byrd At The South Pole" shown at the Convention. It is the most ideal union between advance publicity and pure entertainment ever attained in show business.

Now is the time to plant stills of this trailer with your newspaper. If you wait until Byrd lands, it will be too late. The newspapers will be crammed with news of his arrival and it will be lost in the shuffle. If you do it NOW, you will benefit from two plugs instead of one. Newspapers will grab for a photo of Gibbons now, without question, in connection with Byrd. Gibbons is the first reporter to see the film and he tells what he saw and sells what he tells.

Get Gibbons stills from exchange sets on the Byrd picture. However, the important thing is—DO IT NOW!

PARAMOUNT IS U.S. ENVOY OF GOOD WILL

"Paramount foreign salesmen are the real ambassadors of America abroad," declared Mr. George Akerson, Secretary to President Hoover, who represented the chief executive at the Paramount Publix convention. Mr. Akerson pointed out the immense good-will for American ideals and institutions being broadcasted throughout the whole world by the wide-spread showing of Paramount pictures in foreign countries.

Commenting on the great role played by the moving pictures in building up the morale of people, Mr. Akerson said that President Hoover sent an appropriation to Congress for the installation of sound in the navy.

"Service is the great key-stone of individual life," declared Mr. Akerson. "That and faith. No man has a greater faith in America than Adolph Zukor. He is one of the greatest Americans today."

Mr. Sidney Kent remarked that it was a significant commentary on the status of Paramount Publix in the affairs of the country when a representative of the President of the United States honors a convention of the company with his presence, and expressed the delegates' appreciation of such an honor.

MR. ZUKOR TALKS VIA SCREEN

One of the most stirring addresses of the Paramount Publix convention came from a distance of over 4,000 miles in a can of film. It was the talk of Mr. Adolph Zukor, especially recorded for the purpose in Europe, and delivered to the delegates from the screen.

Mr. Zukor said that, although it grieved him to be absent at such a time, yet he was happy that the affairs of the company were in such a good state as to make his absence possible. Otherwise, he would have been unable to leave. Mr. Zukor expressed his extreme gratification at the zeal, loyalty and effectiveness of all the departments of the company and thanked the delegates for their individual contribution to its success.

"INDUSTRY'S GREATEST YEAR" PREDICTS MR. ADOLPH ZUKOR

Mr. Adolph Zukor president of Paramount Publix Corporation, predicted that the season 1930-31 would be the greatest in the history of the motion picture industry in a cablegram read to the three hundred men who assembled at the Hotel Ambassador for the annual sales convention of the company.

Straight Shooting Responsible For High Reputation

The fundamental problem of translating grosses into terms of net profit was discussed in Atlantic City by Ralph A. Kohn, Treasurer of Paramount Publix, who told the convention that ethical management in all departments and an absence of self-delusion have given the company the highest status in the industry in all of its relations with investors.

Huge investment trusts and banks eagerly acquire Paramount Publix stock for investment purposes, he said, because of the faith that exists everywhere in the promise and performance of Paramount Publix.

"Our reputation for hitting clean and shooting straight in all of our dealings has given us our place as leaders of the industry. It has also established amusements in a high place among the leading industries of the world."

MR. KATZ PAYS TRIBUTE TO SELF-EFFACING PARAMOUNT LEADERS AT ATLANTIC CITY

Stressing the significance of the first Paramount Publix convention at Atlantic City last week, and in San Francisco this week, as a tangible materialization of the recent name change of the corporation, Mr. Sam Katz, in a brief address, eloquent in its utter simplicity and evident depth of sincere feeling, publicly expressed the appreciation of all Publix to Messrs. Zukor, Lasky, Kent, Schulberg, Wanger, Cohen and other Paramount executives who were big enough to sacrifice their own personalities for the greater good of the company.

"With Mr. Lasky's permission," Mr. Katz said, "I want to talk about his contribution to the change of this organization's name, and what it means to everyone in the organization.

"On April 24th the Paramount Famous Lasky Corporation became the Paramount Publix Corporation. Sixty days prior to that date, Mr. Lasky went to Mr. Zukor and told him that the corporate entity of this organization was greater than his individual name, and suggested the name Paramount Publix.

"We have heard some dramatic stories this morning, but nothing today is more dramatic to me than that. It took a mighty broad-gauged man, and a fine-spirited man, to put company ahead of self in the way Mr. Lasky did.

New Loyalty Born

"I want to tell Mr. Lasky what that spirit means to Publix. It means that every man is more than willing to carry his share of the load, and that every individual is willing to step aside when the company can be benefited by a personal denial. Everyone should leave this convention with

(Continued on Page Two)

SEE PAGE 3!

Urgently requesting that everybody read and re-read several times the messages of Adolph Zukor, Jesse L. Lasky and Sidney Kent, published in the "product book" which will be sent by Russell Holman to any manager, advertising manager or poster artist on request, PUB-LIX OPINION reproduces these messages in their entirety in this issue on Page 3.

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MORE
DRIVE
DAYS!

MR. LASKY OUTLINES FOREIGN PLANS

FRENCH STUDIO SERVES AS 6 LANGUAGE PICTURE CENTER

Foreign production plans were outlined by Mr. Jesse L. Lasky at the Atlantic City convention.

"With the advent of sound the motion picture is no longer international," Mr. Lasky declared. "Now that the novelty of the talking screen has worn off, the playing of a motion picture cannot extend beyond the limits of the language spoken by its cast."

To meet this situation, Mr. Lasky said, Paramount has just completed erection and equipment of a studio in France, at Joinville. Tremendous advantages possessed by Paramount Publix because of this European studio, he said, are due to the vision of our producer there, Robert T. Kane, who inaugurated the project independently, and the initiative of Sidney R. Kent, who realized its value and immediately arranged for its completion as a unit of Paramount Publix.

Six Languages Used

American successes will be produced there in six languages, French, Spanish, Italian, German, Swedish and Hungarian. One picture has already been completed in French, Spanish and Swedish, and "The Lady Lies" is being reproduced in all six languages. Multi-language production is more than feasible, Mr. Lasky pointed out, because pictures will be remade and not created. Using stories to which we have world rights, one set suffices for scenes in six languages and simultaneous filming with six casts.

Production program for next year at the Joinville studios calls for 12 pictures in 6 languages. Polish and Czechoslovakian are the next additions to the roster. When warranted, a German studio will be built for production of pictures in Central European tongues.

From fifteen to twenty foreign language features will be made in Hollywood and Astoria, as well.

"The Benson Murder Case" has been filmed with a Spanish cast, and "The Big Pond" in French.

"Within ten years, picture grosses in Europe will match those in the United States, dollar for dollar," Mr. Lasky prophesied.

Paramount Studios Everywhere

"Should any foreign producer match our European product, we will immediately build a studio in that country. In fact, I expect to eventually see Paramount studios in every country of importance. The staggering discovery that sound is national is going to mean much to the company and its stockholders, in tremendously increasing the scope of Paramount activity and consequent revenue."

Supply of foreign language product will inevitably reduce the possible grosses of prints in English, according to Mr. Lasky, and this must be made up and maintained at a point which formerly represented gross expectancy figures for all countries. Problem of Publix, he said, was to devise means of assisting in maintaining and even exceeding these figures.

Webster Ties-up Papers To Guarantee Publicity

H. E. Webster, City Manager in Kankakee, Ill., procured two full page ads in the Kankakee Republican on "The Vagabond King" entirely free, with the paper offering guest tickets in return for new subscriptions.

Webster's other recent activities include a Mothers' Day party at the Majestic Theatre, in cooperation with the Daily Republican, which insured plenty of publicity. Prizes given for best merchants' window displays during the Pageant of Progress, tying in with that period at the Kankakee theatres, were all donated to charities by winners, with more publicity.

Unified Spirit In Combined Convention

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a fuller sense of what this company spirit means.

"That same spirit was immediately evidenced by Ben Schulberg, when he stepped forward and said that the company name meant more on product than did his own, and again by Emanuel Cohen, who immediately took the same step in connection with his name on product titles.

"The progress of a company is certain when you find in it men who are ready to step down to make room for something which is bigger than themselves."

"Paramount Publix was chosen as our corporate name to impress on the world the real meaning of this company's activities, and the scope of these activities. It is an inspiration to Publix to have our activities included in the corporate entity in this manner. A magic change came with the change in name, and our boys felt a deeper responsibility towards the production and distribution departments, a responsibility which I believe is fully reciprocated.

Outlet For Product

"Two years ago in Atlantic City," Mr. Katz, continued, "I pleaded for your help, asked you to forget that you were distributors and we were exhibitors. I asked for realization of the importance of a theatre outlet for product.

"At that time the company owned about 400 theatres, many of them in partnership circuits, and operated only about 200 of these from New York. Tremendous expansion, and a period of assimilation followed. Then we came to a period which we had expected to devote to inculcation of Paramount Publix principles and ideals of co-operation for which I had pleaded. But circumstances have made it advisable to continue this expansion and assimilation, and within the last 90 days we have taken in some 400 more houses, giving us a total, I believe, of 1,561 theatres.

"This expansion indicates full realization of the importance of a theatre outlet, and along with this growth has come a feeling of unity on the part of all departments, production, distribution and exhibition. Change of name to Paramount Publix simply confirms this unity of purpose.

Business Must Move

"Our net investment in theatres now represents an enormous amount of money. Because of the liabilities in this business we are expected to return greater revenue on investment than in a business in which receipts flow in evenly, without fluctuation. To do this, our business must move ahead, always rapidly. This movement means expansion, expansion demands manpower, and manpower means opportunity. Get into step with what is coming!"

"The doors were never as wide open as they are now for the man who can see beyond the tip of his nose and who can get in step with the new order of things. On the other hand, the doors were never as tightly closed for the short-sighted man, the fellow who can only take a half step in the parade."

"As you leave this convention, the theatres are yours and the exchanges are yours, and the product is jointly yours. Let's live up to the quality of that product!"

IN KILTS

A ballyhoo man wearing kilts and a red beard was used by Manager Max Tschauder of the Rivoli Theatre in Beatrice, Nebraska, in connection with the "Cohens and Kellys in Scotland."

THEATRES HELPED TO MAKE 1929-30 BIGGEST YEAR FOR PARAMOUNT, SAYS MR. KENT

The fact that 1929-30 was Paramount's biggest year in history was credited to the production and theatre departments by Mr. Sidney R. Kent, Vice-President in charge of distribution, in his inspiring address opening the Paramount Publix Atlantic City convention.

OAKIE SCORES

All predictions concerning Jack Oakie's hitting the heights of stardom were unquestionably confirmed when "Let's Go Native" screened at the Convention. He was a riot! Hard boiled film salesmen, branch managers and theatre operators howled like children. Watch for this one!

DEPARTMENTAL UNITED FRONT SOUGHT

"All departments of Paramount Publix are getting closer together," A. M. Botsford said at the Atlantic City Convention, "and the theatre department wants this intimate relation to continue.

"We want to feel that the Ad-Sales managers of exchanges are a part of our theatre advertising departments. We want them to sit in on our theatre meetings, so that both distribution and theatres may benefit as a result of discussion and knowledge of mutual problems.

"No one could fail to be sold on Paramount's forthcoming product after seeing the trailer which was screened yesterday. The thing to do now is sell them to the public. We are going to rely on your assistance and advice on this, as you rely on ours."

Mr. Botsford was introduced by Charles E. McCarthy, Director of Public Relations, who discussed the organization of the Public Relations department. Its aim, he said, is the welding together in one unified purpose of all publicity departments, whether production, distribution or theatre.

National Advertising

McCarthy discussed Paramount's national advertising for the coming year, dwelling particularly on radio. To tie in fully with the wide-spread Publix/Theatre operations, McCarthy said, the Paramount Publix Hour is broadcast over 70 stations, as against less than fifty used by other important air advertisers. Figures presented at the recent American National Advertisers' Association convention, he said, ranked our hour as seventh in popularity, effectiveness and circulation. This ranking is remarkable, McCarthy pointed out, since Paramount Publix has been on the air only since September 21st.

Others introduced by McCarthy were Russell Holman, Arch Reeve, Leon Bamberger, A. O. Dillenback of Hanff-Metzger, and J. A. Clark, manager of Paramount's Ad-Sales department.

Clark stated that all ad-sales material is primarily designed for the selling of Paramount pictures in Publix theatres, and that Publix advertising executives have been of invaluable assistance to his department in the planning of this material.

"Give credit to the men who turned out our product with the success Paramount Publix enjoyed during the past year," Mr. Kent said. "It is easy to distribute and exhibit with great product."

"I am not unmindful of the fact that such results could not have been secured without the fine efforts of our theatres," Mr. Kent continued. "They have afforded us splendid representation, particularly in the key cities, where it has been of the utmost value.

"Last year was the biggest year in our history, but it is also significant that each successive year is more important than ever before. At its present rate of growth this company will be a billion dollar organization within ten years.

Distribution Helped Theatres

It is a source of pride to the distribution department, Mr. Kent stated, to have been able to contribute to the growth of the theatre department. Paramount's good will has facilitated making of deals leading to partnerships in and acquisition of theatres. Mr. Kent praised particularly the work of George Schaefer in New England, whose co-operation and effort were cited for praise by Mr. Dembow last week in Boston.

"We have now reached the stage," Mr. Kent said, "where we have a dependable and permanent outlet in every part of the country.

"The greater the company becomes, the greater our responsibility for developing manpower to take care of expansion. No man has done his job well unless there is another man sitting beside him who is ready to take his place when he moves up.

"I am not afraid of opposition to our organization. I am apprehensive, however, where there is no opposition. I do not want our men to get soft and lose their will to fight for progress. Always remember that compared to what we will do, what we have done is nothing. The biggest part of our job lies ahead of us.

Good Foundation Laid

"The biggest difference between Paramount Publix and our competition, and the reason Paramount Publix will continue to forge ahead with ever-increasing speed, lies in the foundation which this company has laid for greater accomplishment. I am reminded of the city of Venice, which is built in water. For twenty years the builders of Venice toiled, laying a stone foundation for the future city. Twenty years of work, before the foundations rose above the water; twenty years of work which could not even be seen. But with such a foundation, Venice has stood and will stand while other cities crumble into dust. Paramount Publix is as firmly founded."

COWBOY IN LOBBY

A cowboy, performing lariat tricks, amid a background of skins, furs, ropes, saddles and a live elk, immeasurably aided, receipts at the Strand, Knoxville, Tenn., when the "Wagon Master" played there. To further the necessary atmosphere, Manager James Cartledge refurbished the entire box-office and lobby to represent a 'covered wagon.'

A Personal Statement on Next Year's Product

BY ADOLPH ZUKOR

I AM very optimistic about the season of 1930-31 both from the viewpoint of Paramount Publix and of the motion picture industry in general.

I believe that exhibitors who buy pictures intelligently, manage their theatres well and merchandise their shows with enthusiasm, can look forward to the most prosperous season in their history.

The progress made in sound during the past year has greatly enhanced the entertainment value of motion pictures. Thousands of new patrons have been attracted. Picture theatre attendance has increased throughout the world. This has been reflected at box offices.

How are we going to hold this larger patronage and increase it still more?

Sound no longer draws on account of its novelty. Further perfection in the quality of sound pictures must be relied upon for further increase in theatre audiences. Better pictures that meet the ever changing demands of the public, and anticipate them. Novelties, new stars. Not better pictures once in a while, but a continuous flow of them.

Paramount offers you this in the Greater New Show World program for 1930-31. The best minds in Paramount production, distribution and theatres underwrite this group of pictures as the best possible guarantee of week-after-week prosperity in this new and greater show business in which we are all engaged.

I recommend this announcement to your earnest consideration.

MEETING THE CHANGE IN DEMANDS FROM THEATRE AUDIENCES

BY S. R. KENT

PARAMOUNT believes that with the changed conditions in the industry a modification in the sales policy followed in the past must now be made in the interest of greater quality at the box office.

Motion Pictures are today a style business. Productions must be made to the current taste of theatre patrons, tastes which change rapidly and often. One month, backstage pictures are in vogue; the next month, this same type of production loses its popularity in favor of Westerns. Old line stars who seemed firmly entrenched only a few months previous pass into the discard. New favorites, like Oakie and Chevalier, appear almost overnight. Sound brings these changes much more quickly than did silent pictures. Sound is here to stay, in our opinion, and these changes in tastes will continue.

It is therefore impossible today for a producer in May to announce in every detail a group of pictures to be released during an entire year and hope to give theatres 100% hits.

Anybody who attempts in these changing times to hogtie a picture production department, force them to lay down the full details of a season's product months in advance and then stick to this program to the letter, is doing the worst possible service to theatre box offices.

Production must be left free to give you the advantage of changes in public tastes, new discoveries in sound, changes in star popularity. New faces and voices are continually coming to the fore; production must not be forced to deny them to your screens because of casts announced months previously.

Paramount owns an important group of theatres that must be protected with fine, up-to-date product at all times. This is in turn a protection to you.

It is more important to you as a showman to get a new picture that's hot than to receive a picture after its style has passed, merely because a company announced it the previous May.

For the reasons above, we do not attempt in this announcement to describe in definite detail the entire program of pictures which we expect to release during 1930-31. We have eliminated all pictures which might look good on paper now but which might pass out of public taste before release date. We do not intend to produce such pictures.

This announcement becomes a part of any exhibition contract only insofar as it covers definite pictures announced by us at this time. It includes:

1. A large number of productions definitely to be released by Paramount during the coming season. Details are given. In many cases the picture is completed or in production. In quality and quantity the line-up must certainly impress the thinking showman with the extremely high merit of 1930-31 Paramount Pictures.

These pictures you will get if you buy Paramount now. Additional pictures will be made. All of them will meet the high quality standards of those announced. Some of them may top these standards. Interesting announcements will come later. But for the present we describe only what are now certain.

2. We offer you a list of definite stars, the biggest box office personalities in this business, and the number of pictures which each will make during the coming season. Each star has a well known box office value. We list starring pictures only where these have been finally chosen.

We further give you a list of important players of known value who will form the bulk of the casts of Paramount 1930-31 productions. They also are a guarantee of drawing power.

Paramount will release a minimum of 65 pictures in the coming season. On the basis of Paramount's reputation as leader of this business, our excellent record of the past two years in sound, the information supplied on specific productions and stars in this announcement and our guarantee of 100% timely product rounding out the program, we invite you to make certain of having Paramount in the coming season by buying and reserving playing time now.

If you prefer to buy now only the portion of the product announced and take a chance on securing the remainder as it is finished, we are willing to negotiate on that basis.

We firmly believe that the pictures described in this book constitute by far the strongest line-up which Paramount or any other company has ever offered. We call attention particularly to their variety and obvious box office strength. Drama, comedy, musical comedy, outdoor productions, Westerns, the public's favorite stars—everything is here. Sound has largely divorced the children of the country from picture theatres; we give you the opportunity to rekindle their enthusiasm for movies and bring them back to you as customers with kid classics like "Tom Sawyer," "Skippy" and "Huckleberry Finn."

We are announcing what you will agree is the first complete, showman-like program of quality shorts ever offered to theatres. This program was formulated only after months of research through your own theatre organization into the public's and exhibitors' tastes in one- and two-reelers. You can sit down now and book a definite number per week and know they'll arrive as scheduled and will be quality assets to your shows.

Nothing vital to your success has been forgotten by Paramount in putting together the Greater New Show World Group. We believe these pictures and our manner of selling them are the best guarantee of your prosperity in 1930-31 that you could possibly buy.

COMING!! SOON!! YOUR BOX-OFFICE RECORD-BREAKERS

BY JESSE L. LASKY

WE believe Paramount proved in the past season our ability to produce great box office successes to meet the changing conditions of the New Show World.

Hits like "The Cocoanuts," "The Mysterious Dr. Fu Manchu," "The Dance of Life," "Fast Company," "The Lady Lies," "Why Bring That Up?", "Welcome Danger" (a Harold Lloyd production), "The Saturday Night Kid," "Sweetie," "The Virginian," "The Mighty," "The Four Feathers," "The Laughing Lady," "The Love Parade," "The Street of Chance," "The Vagabond King," "Sarah and Son," "Honey," "Ladies Love Brutes," "The Light of Western Stars," "Paramount on Parade," "The Big Pond" and "The Texan" are examples.

The cream of our current season's product is still to come between now and August 1st.

Now comes 1930-31—an even Greater New Show World. The public will demand better pictures than ever before. Paramount is prepared.

We have geared up our physical facilities and personnel to the times. Our Hollywood studios have been enlarged to mammoth proportions. Our New York studio, located near the gold mine of Broadway talent is magnificently equipped for both features and shorts.

Such proven showmen as Walter Wanger, general manager of the production department, B. P. Schulberg as general manager of West Coast production and James Cowan as general manager of the New York studio activities, head this producing army.

Paramount today has an array of box office stars that cannot be approached elsewhere.

Established stellar personalities like Richard Arlen, George Bancroft, Clara Bow, Clive Brook, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Gary Cooper, Dennis King, Harold Lloyd, Marx Brothers, Moran and Mack, Jack Oakie, William Powell and Charles "Buddy" Rogers mean big money everywhere.

Enriching the casts of Paramount Pictures are such sterling talents as Jean Arthur, Mary Astor, Mary Brian, Virginia Bruce, Claudette Colbert (a splendid artiste of star calibre), June Collyer, Betty Compson, Marlene Dietrich (a sensational newcomer about whom the whole industry will soon be talking), Kay Francis, little Mitzi Green, Helen Kane, Jeanette MacDonald, Roberta Robinson, Ginger Rogers, Lillian Roth, Fay Wray;

William Austin, Jack Buchanan, Stuart Erwin, Morgan Farley, Stanley Fields, Skeets Gallagher, Harry Green, Neil Hamilton, Phillips Holmes, Paul Lukas, Fredric March, Cyril Maude, Frank Morgan, Warner Oland, Eugene Pallette, Charles Ruggles, Stanley Smith, Regis Toomey and many others.

Paramount will be ever alert to give you the outstanding headlines of the day from every branch of entertainment. There will be startling announcements along this line soon.

Over a score of the keenest showmen-directors in the business are enrolled with Paramount.

The leading producing minds of the legitimate stage, like Schwab and Mandel, are working in Paramount's studios. The dramatic stars of the great Charles Frohman Company, in charge of Gilbert Miller, are available. In the field of radio the Columbia Broadcasting Company is affiliated with Paramount.

Stars of the Publix stage shows will appear on the screen. Following our big name policy for shorts, leading lights of Broadway such as Eddie Cantor will be seen in one- and two-reelers. Paramount Sound News, under Emanuel Cohen, will step still further ahead of the field.

Our staff of music writers is second to none.

Their compositions, exploited by the Famous Music Corporation, with branches from coast to coast and abroad, mean money at box offices.

Our strong affiliations all over the world assure us the cream of foreign star and producing talent. Paramount is the one truly international institution in the industry.

Our activities in color, the enlarged screen and television guarantee you that Paramount will give you FIRST every new development in motion pictures.

I am not going to dwell here upon the individual productions in our 1930-31 program. In the subsequent pages of this issue they speak for themselves. Let me merely say that the line-up at present does not represent at all completely the great productions which we will offer you for next year. Many of those described will be further strengthened and revised, with an eye to mighty box office drawing power. New productions will be announced. This is a rapidly changing business today. The public acquires new tastes over night. We will meet perfectly new demands of these changing times as they arise.

Backed by the mighty resources and trade mark of Paramount, our producing organization as outlined above is today working at top speed to place upon screens the finest quality money product this business has ever known—the Greater New Show World Program of 1930-31.

HERE ARE YOUR COMING HIT PICTURES!

PARAMOUNT PLANS 243 TALKING PRODUCTIONS FOR THE COMING YEAR

(Continued from Page One)
tion to the greater New Show
World of the talkers for 1930-31.

Juvenile Pictures

A noteworthy aspect of the feature productions will be the creation of several screen stories of childhood, designed for grown-ups as well as youngsters and representing the first audible features to deal with juvenile characters primarily.

This innovation will mark the return of Jackie Coogan to the screen as a talking star. Jackie will play the title role in "Tom Sawyer," a screen version of Mark Twain's humorous classic of boyhood. Junior Durkin, who scored a Broadway stage hit in "Courage," will have the role of Huckleberry Finn in this production and will repeat it in a production of "Huckleberry Finn." Jackie Coogan is now well along in the schooling which his parents felt should not be hampered by his professional career, and a recent scene with him in a picture dealing with Hollywood first nights showed him a healthy, happy boy, who has kept all the engaging youthful qualities which first made him famous.

The third of this type will be "Skippy," a talking version of Percy Crosby's famous kid cartoons. The youngster for the title role and his supporting juvenile cast have not yet been selected. The production will have the aid of Crosby himself, whose contract permits Paramount to use any of his daily sketches for the pictures.

Bow In Four

Among the popular grown-up stars already known under the Paramount banner, Clara Bow will be represented by four pictures. George Bancroft will be in two starring vehicles. Richard Arlen will be in four, including "Spanish Acres," one of the Western type in which he has been so successful. Jack Oakie will have three, one of them being "Merton of the Talkies," an up-to-the-minute version of Harry Leon Wilson's story about the youth with soaring screen ambitions.

William Powell will be in two. Nancy Carroll will have the same number. Charles "Buddy" Rogers will be in three, including "Molinoff," a musical successor to "Safety in Numbers," adapted with dialogue and lyrics by George Marion, Jr., from a play by Maurice Bedell, and giving the star a chance to portray a wealthy young man, broke in London, who becomes a chef. Ruth Chatterton and Clive Brook will repeat the starring combination which was so effective in "The Laughing Lady" by appearing together in three vehicles. One of these will be "The Better Wife," directed by Dorothy Arzner and adapted by Daniel N. Rubin and Agnes Brand Leahy, from Gouverneur Morris' story of the playwright who loses one wife and finds another. A second vehicle will be "New Morals," written in

Paramount Public officials who saw samples of the coming year's product were unanimous in predicting the greatest flow of money into box-offices in the history of the industry.

Enrich your tickler files from these facts and be ready for them when they break!

Hollywood by Frederick Lonsdale, noted English playwright.

Other Features

Besides the three epics of childhood already mentioned, the other features comprise the following:

"The Spoilers," starring Gary Cooper under the direction of Edwin Carewe, in Rex Beach's famous story of the Alaska gold rush and the struggle between two men for possession of a mine. Adapted by Bartlett Cormack, author of "The Racket." Others in the cast will be Betty Compson, Kay Johnson and William Boyd, famous as Sergeant Quirt in the stage production of "What Price Glory."

"Anybody's War," second starring vehicle of Moran and Mack, under the direction of Richard Wallace, who made "The Shopworn Angel" and "Innocents of Paris." Adapted by Hector Turnbull from the novel, "Two Black Crows in the A. E. F.," by Charles Mack, describing the military adventures of the Two Black Crows who enlist when informed that soldiering is a soft life, and find that it is mostly K. P. duty. Screen play by Lloyd Corrigan, with additional dialogue by Walter Weems. Supporting cast is headed by Neil Hamilton of the "Fu Manchu" series and Joan Peers, ingenue of "Applause."

Animal Crackers

"Animal Crackers," starring the Four Marx Brothers in their second talking picture, under the direction of Victor Heerman. Lilian Roth, Broadway "blues" singer who won screen fame in "The Love Parade," "The Vagabond King" and "Honey," will have the feminine lead with the comedians in this screen musical adapted from their recent stage success produced by Aarons and Freedley, with book by John McGowan and Paul Gerard Smith and musical numbers by Richard Rodgers and Lorenz Hart.

"Morocco," starring Gary Cooper as a soldier in the Foreign Legion, and Marlene Dietrich, known as Berlin's smartest actress, as the singer whom he meets in Morocco. This dramatic story, told with music and song in the deserts and music halls of Morocco, is an adaptation by Jules Furthman of the novel, "Amy Jolly," by Benny Vigny, directed by Josef von Sternberg. The director saw Miss Dietrich when she was a reigning success in a Berlin revue and picked her to play opposite Emil Jannings in "The Blue Angel," in which she scored with her beauty, her command of English and her ability to sing varied types of songs.

Follow Thru'

"Follow Thru," starring Charles "Buddy" Rogers and Nancy Carroll in the screen musical adapted from the Schwab and Mandel Broadway success by Laurence Schwab and B. G. DeSylva, with musical numbers by DeSylva, Brown and Henderson, Richard Rodgers and Lorenz Hart. Featured in the cast are Zelma O'Neal, Eugene Pallette and Jack Haley. This golfing romance suggested by Glenna Collett, woman golfing champion, has Laurence Schwab and Lloyd Corrigan as directors, and is to be presented in Technicolor. The dances are under the direction of David Bennett. George Olsen and his band were specially engaged for the production. An almost entirely new musical score has been composed for the production. The supporting cast includes such well-known players as Thelma Todd, Don Tompkins, Margaret Lee, Claude King, Kathryn Givney and Albert Gran.

"Fighting Caravans," a Western starring vehicle for Gary Cooper from the Zane Grey romance of wagon train days on the frontier. Adapted from the novel by Keene Thompson and Edward E. Paromore, Jr. Ernest Torrence and

Tully Marshall, who won a reputation as the amusing plainsmen in "The Covered Wagon," are in the stellar cast.

"Monte Carlo"

"Monte Carlo," an Ernst Lubitsch musical production with Jeanette MacDonald of "The Love Parade" and "The Vagabond King," Jack Buchanan of "Charlott's Revue" and the international stage success, "Wake Up and Dream," and Zasu Pitts of "Honey." The story of a European prince who poses as a hair dresser in order to win the notice of a lovely Countess. Written for the screen by Ernest Vajda, author of "Fata Morgana," based on the play by Hans Muller, "The Blue Coast," and adapted by Vincent Lawrence, author of "In Love with Love" and many other Broadway hits. Musical numbers by Richard Whiting of "Sweetie," W. Franke Harling of "Honey," and Leo Robin, lyric writer of "Louise."

"Rose of the Rancho," starring Gary Cooper, from the well-known stage success by David Belasco and Richard Walton Tully. A romantic novelty, being an adventure operetta told in the outdoors, done in Technicolor, and directed by Victor Schertzinger, composer of "The Love Parade" and director of "The Laughing Lady" and "Safety in Numbers." Musical numbers by W. Franke Harling and Leo Robin. Screen play by Zoe Akins, authoress of "De-classe," "Ladies Love Brutes," "Daddy Goes A-Hunting" and other hits.

"Heads Up"

"Heads Up," starring Charles "Buddy" Rogers, with Victor Moore and Helen Kane featured in his support. A screen musical directed by Victor Schertzinger and utilizing the Broadway stage success produced by Aarons and Freedley, with book by John McGowan and Paul Gerard Smith and musical numbers by Richard Rodgers and Lorenz Hart.

"Feet First," Harold Lloyd's second talking comedy, under the direction of Clyde Bruckman. The story, which deals with the social aspirations of a shoe clerk, was written by Bruckman, Rex Neal, John Grey and Paul Gerard Smith, and has scenes actually taken aboard a Pacific ocean liner with special sound equipment, besides sequences in Hawaii. Lloyd's leading woman is Barbara Kent, who won honors in his first dialogue film, "Welcome Danger." Others in the cast are Robert McWade and Lillian Leighton.

A Tip In Time!

Poster Artists!
Ad Writers!
Publicity writers!

Paramount's annual Announcement Book will be sent from Paramount exchanges to each manager. But publicity writers, artists and ad men should write to Russell Holman, at the Home Office Advertising Department, and get him to send you at least two extra copies. This colored "product book" contains a complete full page advertisement for every feature Paramount will release within the next twelve months. Each page has complete information as to cast, author, director, and selling-copy. In addition, it is illustrated with either photographs or drawings, in color.

You can mount these and make posters of them, or you can reproduce the copy and drawings for ads and trailers.

With two of these books in your possession, if you get a quick change in bookings, or play a pre-release premiere and can't get press-books or manuals in time, you'll have an ace-aid at your finger-tips. It will save you dozens of times in the next year. If you don't get these books after reading this—and you complain next August that "you couldn't get a press book" in time on "The Spoilers" or some other picture, don't be surprised if your immediate chief refuses to accept the alibi and hisses your stuff. This is the well known "tip in time!"

The reason that you should have two of these books is that each page is printed "front and back" with different ads, and if you tear out a page to mount for poster purposes, you'll have to spoil another page that you might also need in the future. Two books will protect you.

sea diver who was worshipped as a god by natives of the South Seas. A picture with an unusual situation and an unacknowledged development.

"Dancing Mothers," to be directed by Edmund Goulding author of the original stage play which enjoyed an outstanding run on Broadway with Helen Hayes. Goulding, recently made an uncommon dramatic actress out of Nancy Carroll in his own story, "The Devil's Holiday."

"Let's Go Native," with an unusual array of talent headed by the co-stars, Jack Oakie and Jeanette MacDonald, and with such featured players as James Hall of "The Fleet's In" and "Dangerous Nan McGrew," Skeets Gallagher of "Pointed Heels" and "Close Harmony," Kay Francis of "Street of Chance" and "Paramount on Parade," and Eugene Pallette of the S. S. Van Dine mystery series. Directed by Leo McCarey, who made "The Sophomore," this farcical musical romance is a take-off on the "shipwrecked on a desert island" theme, and is from an original story by George Marion, Jr., and Percy Heath, with music by Richard Whiting and lyrics by Marion, the combination which furnished the musical numbers for "Sweetie."

Walter Huston

"The General," with Walter Huston of "Abraham Lincoln," "The Virginian," "Gentlemen of the Press" and the stage production of "The Barker," in the title role, and with Kay Francis as the leading woman. From the European stage success by Lajos Zilahy, noted Hungarian dramatist, concerning the commander in the war, unaffected by romance, who finally falls in love with a married nurse. Under the direction of Rowland V. Lee, maker of "Ladies Love Brutes" and the "Fu Manchu" series.

"Queen High," with a stellar cast including Stanley Smith of "Sweetie" and "Honey," Ginger Rogers of "Young Man of Manhattan" and the stage musical "Top Speed," Charles Ruggles of "Young Man of Manhattan" and "Roadhouse Nights," and Frank Morgan of "Dangerous Nan McGrew" and the stage hit, "Topaze." Directed by Fred Newmeyer from the Schwab and Mandel stage production, with the producers supervising the screen musical version of the two partners who wrangled until one became the other's butler, with book by Laurence Schwab, lyrics by B. G. DeSylva and music by Lewis Gensler.

"Grumpy," starring Cyril Maude in his international success, which he has already enshrined in the hearts of millions by playing it 1300 times here and abroad. Co-directed by George Cukor and Cyril Gardner, this talking version of the comedy by Horace Hodges and T. W. Percival has a notable cast that includes Phillips Holmes, Frances Dade, Paul Lukas and Paul Cavanagh. Doris Anderson, who wrote "The Wolf of Wall Street," did the adaptation.

"Laughter," starring Nancy Carroll, with Fredric March of "Sarah and Son" and "The Marriage Playground," as leading man. Written and directed by H. D'Abbadie D'Arrast, noted European director.

Ruth Chatterton

"The Right to Love," starring Ruth Chatterton, under the direction of Dorothy Arzner—the combination which caused "Sarah and Son" to be acclaimed for its insight into a woman's soul. From Susan Glaspell's book, "Brook Evans," with screen treatment by Zoe Akins, who performed the same service for "Sarah and Son." The powerful story of a mother, frustrated in her own early love through parental opposition, who encourages her daughter's clandestine romance, only to have the girl turn against her. With colorful backgrounds in the Western United States, France, India and China.

"Ladies' Man," starring William Powell in a new departure from his characterizations in the Philo

(Continued on Page Five)

THEATRE VIEW POINT IN 1930 SCHEDULE

NEW PRODUCT REFLECTS IDEAS OF ALL IN PARAMOUNT PUBLIX

Paramount's production program for the coming year is the culmination of careful consideration on the part of all departments of Paramount Publix, Mr. Sidney R. Kent told delegates to the Atlantic City convention.

"That is the most important thing about our production schedule," said Mr. Kent. "It is not the result of arbitrary decisions by Messrs. Lasky, Schulberg and Wanger. Every executive in every department, production, distribution and theatre, was consulted in making up the program."

"Through our nearly 1,600 theatres we have more ears to the ground, more means of ascertaining trends of public taste, than any other organization."

Production department, Mr. Kent said, has been liberated to such an extent that there will be no reason for a bad Paramount picture. "To protect our own theatre investment," he said, "we must give the production department leeway and resources with which to work. The reason only 35 or 40 pictures are listed, out of a possible 70, is that we want to leave spots to fit in what is timely and popular. Our production department is not tied up for the next year to contract descriptions of forthcoming pictures."

New Casting Problems

Casting of sound pictures, he pointed out, presents a different aspect than casting of silent pictures. Talking casts cannot be selected nine or ten months in advance. "In this Greater New Show World," Mr. Kent continued, "entertainment rises above personalities."

"Thus we have not only listed but 35 of our 70 pictures, but will take any of these out if you do not like them and do not think they will make money at box-offices."

Greater emphasis will be put on percentage playing, Mr. Kent said, and we are going to make up residual losses in foreign countries by making better pictures and increasing grosses in English-speaking countries.

Bring Children Back

Mr. Kent touched upon pictures for bringing children into theatres, such as "Skippy," "Tom Sawyer" and "Huckleberry Finn." "It is vitally necessary today to get children into theatres as well as adults," he said. "If we keep children out of the theatres long enough, we will keep their mothers and fathers away too."

We are well on our way to produce the best short subjects in the industry, Mr. Kent said, and dwelt on Publix co-operation in this direction.

"Publix has contracted for 100% of our short subject output," he said. "You can't beat that for inter-company co-operation. Publix has made this greater shorts production schedule possible."

Mr. Kent paid a glowing tribute to Emanuel Cohen, for his accomplishments with the Paramount Sound News within one year.

"It is one of the best sound newsreels yet made," declared Mr. Kent. "If it is not the best, there

ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversary. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tie-ups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

THEATRE
Academy
Stuart
Palace

TOWN
Waukegan, Ill.
Lincoln, Neb.
Dallas, Tex.

OPENING DATE
June 10, 1916
June 10
June 10, 1921

HERE ARE YOUR COMING HIT PICTURES

(Continued from Page Four)
Vance series and in "Street of Chance," "Pointed Heels" and "Shadow of the Law." From the story by Rupert Hughes, combining romance and mystery, as it unravels the problem of who killed the Don Juan of New York, loved by many women, hated by many men, who comes to his end by being thrown from a hotel window.

"Kid Boots," starring Jack Oakie in the role of the irrepressible golf caddie made famous on the stage by Eddie Cantor. A musical romance adapted from the Florenz Ziegfeld hit of Broadway, with book by William Anthony McGuire and Otto Harbach, laid in the picturesque locale of a wealthy country club.

"Rodeo Romance," starring Nancy Carroll in her second Western picture, in company with Richard Arlen, who has starred in a number, including "The Virginian," "The Light of Western Stars" and "The Border Legion." Miss Carroll returns to the early field which saw her in "Water Hole," after achieving success in varied roles in dramas, comedies and musical productions on the screen.

"The Silent Enemy," a William Douglas Burden production showing the primitive Indian in his native environment and using for the first time an entire cast of genuine redskins. Produced by a noted explorer and hunter with a sympathetic understanding of the aborigines, this adventure story, interwoven with romance, commemorates a race that is passing with actual incidents from their own tribal history, and with a cast that includes Long Lance, Princess Spotted Elk and Chief Yellow Robe.

Byrd Epic

"With Byrd at the South Pole," an authentic screen document of one of the most daring exploits in human progress, depicting Rear Admiral Richard E. Byrd's dashing flight by plane over the Pole. In addition this film record, taken by Willard VanderVeer and Joseph T. Rucker, two Paramount cameramen who spent two years with the party in the Antarctic, pictures graphically whale and seal hunts, fierce blizzards and various other vivid incidents in connection with the camp at Little America—the most complete and thrilling visual report ever made on a polar expedition.

"Honeymoon Lane," starring Eddie Dowling, genial musical comedy luminary, in the screen version of his stage musical comedy that captivated Broadway.

"The Royal Family," with Fredric March in the role of the brilliant but eccentric young actor in the screen version of the celebrated Broadway stage comedy by Edna Ferber and George S. Kaufman, revealing the romantic and amusing tribulations of a noted histrionic family who prove that an actor is always an actor.

Plans for the remaining 15 features which complete the total programme of 65 productions have not yet been formulated.

Looking over the roster of coming productions, Mr. Lasky considers that it proves that Paramount has "geared up its physical facilities and personnel to the times," to meet the demands of a Greater New Show World.

Greatest Stars

"Paramount today," he says, "has an array of box office stars that cannot be approached elsewhere. Over a score of the keenest showman-directors are enrolled with us. The leading producing minds of the legitimate stage, like Schwab and Mandel, are working in Paramount's studios. The dramatic stars of the great Charles Frohman company, in charge of Gilbert Miller, are available. In the field of radio the

PARAMOUNT PUBLIX DOUBLES OUTPUT IN SHORT SUBJECTS

MAIL CHANGE

M. J. Mullin has taken complete charge as Divisional Director of the New England territory. All mail formerly addressed to J. J. Fitzgibbons, should now be sent to Mr. Mullin at 60 Scollay Sq., Boston, Mass. Please see that everyone is notified immediately so that there are no mistakes made in this direction.

Manager Horns In On Commercial Time Free

Effective radio tie-up secured by Manager E. S. C. Coppock of the Royal, Kansas City, is best described by Coppock's own graphic account. It follows:

"Through a Popularity Contest that we are running I met the owner of a large beauty shop that uses regular radio time on a local station.

"We tied him into the contest; got him enthused on the value of indirect association between his business and movie stars, programs, etc.

"Every Monday at 8:30 I handle his entire 30 minute program. Arrange the order of the broadcast, do all the announcing, cue in an orchestra to the nature of the broadcast, and plug my own show plenty. The shop owner likes my extemporaneous chatter on movies etc., and he pays for the radio time—for the orchestra—and for four daily announcements of this weekly event!"

Columbia Broadcasting System is affiliated with Paramount.

"Stars of the Publix stage shows will appear on the screen. Following our big name policy for shorts, leading lights of Broadway such as Eddie Cantor will be seen in one-and two-reelers. Paramount Sound News, under Emanuel Cohen, will step still further ahead of the field.

"Our staff of music writers is second to none. Their compositions, exploited by the Famous Music Corporation, with branches from coast to coast and abroad, mean money at box offices.

"Our strong affiliations all over the world assure us the cream of foreign star and producing talent. Paramount is the one truly international institution in the industry. Our activities in color, the enlarged screen and television guarantee you that Paramount will give you first every new development in motion pictures."

More than doubling their production output in the short subject division, Paramount Publix Corporation will offer 178 pictures of this type during the year of 1930-31. Last year the total number of short subjects produced was 86.

This was the announcement which came from the annual convention of the organization in session at Atlantic City and San Francisco.

In order to meet the increased output and maintain the high standard of the short subjects, physical additions to the Paramount New York studio have been made and added equipment installed. All of the pictures in this division are to be produced at this studio.

In addition to the short subjects, there will be 104 issues of Paramount Sound News, according to Emanuel Cohen, director of short subjects and editor of the News.

Included in the list are 18 screen songs, 18 talkartons, 12 pictorial, 104 one-reel acts and 26 two-reel comedies. At the present time 35 pictures of the new group are completed and will be ready for early release. Following is the list of those completed:

One-reel: "The Artist's Revue;" "Feelin' Blue," with Paul Ash and George Dewey Washington; "I'm a Wild Woman" with Jean Boydell and Paul Ash; "At Home" with Lulu McConnell; "A Sailor's Luck" with George Beatty; "Impersonations" with Venita Gould; "Lady, You Slay Me" with Johnny Perkins and William Hillpot; "The Introduction of Mrs. Gibbs" with Lulu McConnell; "Ole Man Whoopie" with Art Frank; "Fit to be Tied" with Burns & Allen; "The Meek Mr. Meek" with Jimmy Barry; "Jazz Preferred" with Zelaya; "Insurance" with Eddie Cantor; "Food for Thought" with Allen and Canfield; "The Story Book Parade"—Children's Ballet; "Kandy Kabaret"—Children's Ballet; "The Helping Hand" with Solly Ward; "Many Moons," "Runaway Boys."

Two-reel: "He Was Her Man" with Gilda Gray; "Resolutions" with Billy House; "Lovers Lane" with Arthur & Morton Havel; "The Twentieth Amendment"; "Accidents Will Happen" with Smith & Dale; "Neighboring Neighbors" with Lulu McConnell; "La Schnapps, Inc." with Smith and Dale; one untitled with Eddie Cantor.

Screen Songs: "A Hot Time in the Old Town Tonight," "The Glow Worm," "Stein Song," "Strike Up the Band" and "My Gal Sal."

Talkartons: "Dizzy Dishes," "Barnacle Bill the Sailor," "Swing You Sinners," "Grand Uproar."

The name of the Rialto theatre at High Point, N. C., has been changed to the Paramount Theatre.

RECOMMENDED

Following is the new list of pictures recommended by the Parents Teachers Association.

Laurel & Hardy in—"Berth Control"
Reginald Denny in—"The Dark Chapter"
Joseph Wagstaff, Lola Lane in—"Fast Workers"
Walter Catlett, etc. in—"Let's Go Places"
Richard Dix in—"Lovin' the Ladies"
Andy Clyde and Walter Hagen in—"Match Play"
Hoot Gibson in—"The Mounted Stranger"
Alice Joyce, John McCormick in—"Song of my Heart"
John Boles in—"Song of the West"
Mary Brian in—"Only the Brave"

The following are recommended for adults:
"Behind the Makeup"
"The Broadway Hooper"
"Her Golden Calf"
"Sarah & Son"

PUBLIX HELPED IN SUCCESS OF SOUND NEWS

Emanuel Cohen, Editor of Paramount Sound News, addressing the Atlantic City convention, attributed much of the success of that program feature to the whole-hearted support of Publix.

"Publix Theatres lived up to every promise made at the convention last year," Cohen said, "and gave us a great start."

Since last August, Mr. Cohen said, President Hoover and 21 other international figures have appeared in Paramount Sound News, always in connection with news of current interest and never merely for the sake of their individual fame.

Operating Smoothly

Paramount Sound News is now operating smoothly on national events, and the next step is to give fuller local co-operation by covering local and state events for limited distribution, wherever and whenever possible. This service is much more difficult with sound than with silent news, he said, but will henceforth be rendered whenever feasible. A definite structure for the national issue was first necessary, and former prevalence of disc accounts and attendant synchronization difficulties delayed progress for a time. This and the comparatively huge cost of sound filming have been the chief obstacles to perfection of a local service.

"Odd" issue of the Sound News, Mr. Cohen said, now plays 2,500 theatres, and the "even" issue, introduced in February plays in 700 theatres. One remaining issue of silent news will be discontinued June 28th. Plans for an English and French sound news are now under way.

Short Subjects Increased

Detailing the short feature production schedule for the coming year, Mr. Cohen stated that the total number of subjects is being increased to cope with the increased demand for Paramount's quality short subjects. One hundred and seventy-eight short subjects will be made in addition to the 104 issues of the Sound News. Of these, there will be 18 Screen Songs, 18 Talkartoons, 12 Paramount Pictorials, 104 one-reel acts and 26 two-reel acts.

The six Fleischer talkartoons made to date have been so successful and remunerative that their number is tripled for the new schedule. Pictorials, a new series, will embody subjects which cannot be treated in the news or as acts. Intimate glimpses of Paramount stars, interviews with national personalities, and similar themes will be included, and a special organization is being built for production of this reel.

All acts will be made at the Long Island studios, and we will not be dependent on outside sources, Cohen announced.

Joe Rucker and Willard Van Der Veer, Paramount cameramen who accompanied Byrd, were introduced by Cohen, and described events included in "With Byrd at the South Pole."

Thanks!

Boston, May 10th.

Dear Mr. Serkowich,

We're certainly making Publix Opinion our Bible up here in New England. With all the city ordinances against street ballys and the conservative local press, we're oftentimes hard put for ideas. THAT'S WHEN I TURN TO MY BOUND COPY OF PUBLIX OPINION, and I always find something worth using.

Bunny Bryan.

Cohen's Vision Is Lauded By Executives

Declaring that the Byrd Expedition film will take its place as the greatest production in the history of the amusement industry, Sidney R. Kent paid high tribute to Emanuel Cohen, whom he credited with the imagination and showmanship that made it possible.

Mr. Kent's statement was afterward corroborated by Mr. Lasky, and again by Mr. Katz, both of whom have seen the picture in its incomplete form.

"Such constructive showmanship is the means by which it is possible for this industry to make progress," Mr. Kent said.

Not only did Mr. Cohen conceive the plan for the film, but Publix Opinion has discovered that he actually guided the promotional effort that made it an actuality. In addition, for the last three weeks, instead of turning the film over to studio experts, he has personally spent nearly 18 hours daily to add his knowledge and genius as a showman and an editor, to that of the other great showmen who are cutting the '35-miles of film into one mile or six reels.

LOBBY AUCTION STIMULATES PATRONAGE

Something like \$250 worth of merchandise is auctioned off weekly in the lobby of the Regal, Chicago—at no cost to either the theatre or patrons.

Idea is Manager I. J. Faggen's, and was accomplished with the active aid of his assistance, R. Biselle and J. Tolmaire, and the publicity director, Miss G. R. Robinson.

Large furniture company was induced to supply \$100,000 in stage money every week, one side of each bill bearing the company's name and the statement that they will honor it for one dollar on any purchase. Other side tells the plan of the auction.

Twenty neighborhood merchants supply merchandise auctioned in return for credit on a lobby sign. More valuable merchandise is auctioned off bi-monthly instead of weekly.

Basis for plan for distribution of money is the known business of the theatre, with more money handed out at light hours than when business is normally good. Schedule of this distribution was advertised throughout the neighborhood by means of heralds, lobby signs and screen slides. Double amounts were distributed the first week, to insure activity at the first auction. Real money, of course, is valueless to bidders, and merchandise can be paid for only with the stage money issued by the theatre.

Although only two weeks old, the auction promises to become a permanent feature of the theatre's promotional activities. Once the idea got across, merchants became enthusiastic, and more stores are volunteering merchandise than the theatre cares to handle.

ROADHOUSE FRONT

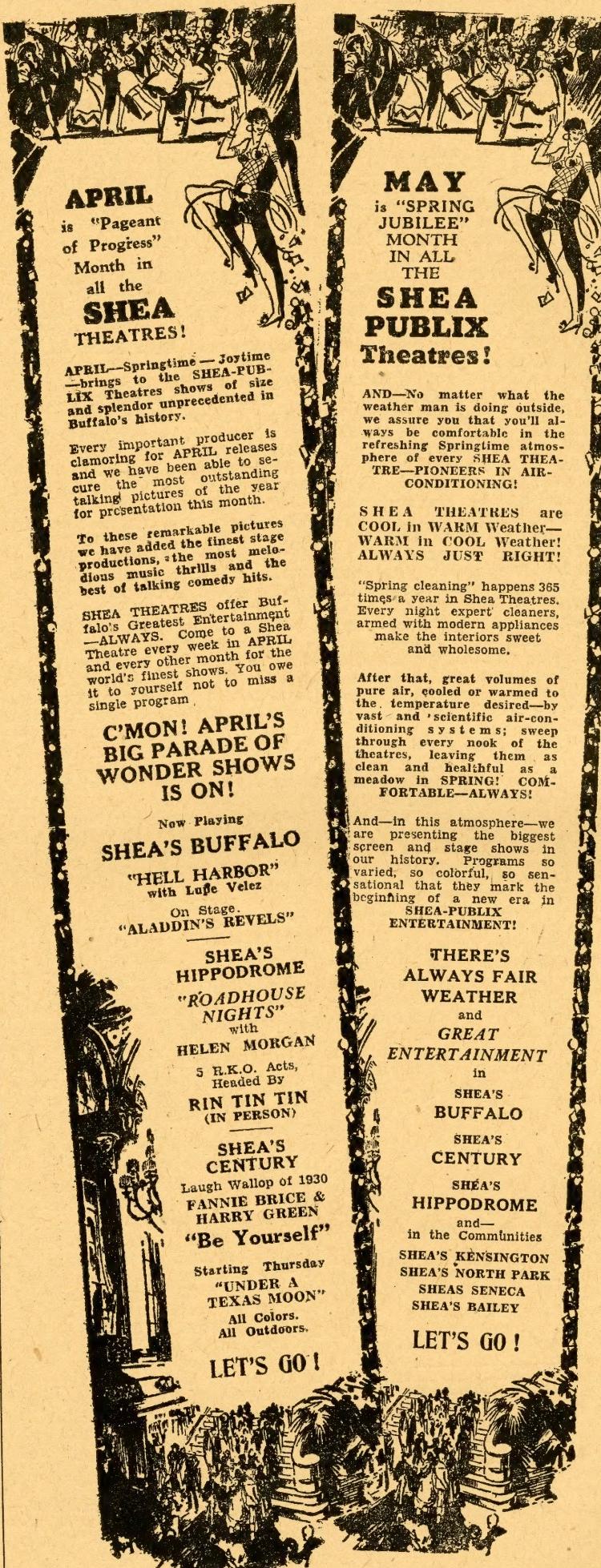
Beer barrels, standing up and lying down on the sidewalk and even in the street, contributed to the atmospheric front conceived by Manager Conrad Holmes of the Kettler, West Palm Beach, on "Roadhouse Nights." They were lettered with the picture name, etc.

GOLD STAR MOTHERS

Tying-in on current Gold Star Mothers publicity, Manager G. W. Carlson of the Peoples Theatre, Superior, Wis., cooperated with a newspaper in arranging a party of mothers to see "Seven Days Leave."

GREAT INSTITUTIONAL COPY

Charles B. Taylor, director of publicity for the Publix-Shea theatres in Buffalo, N. Y., is responsible for these two excellent examples of institutional advertising which were published in April and May, plugging the Pageant of Progress and Spring Jubilee. Get this excerpt: "Spring cleaning" happens 365 times a year in Shea Theatres. Every night expert cleaners, armed with modern appliances, make the interiors sweet and wholesome. Selling copy of ventilation and programs follows in this logically forceful copy.



Lobby Guard of Honor Lends Dignity to Film

Manager J. J. Cahill of the Brockton Theatre, Brockton, Mass., used a lobby stunt that lent dignity and color to the presentation of "The Vagabond King."

Cahill secured the services of a group of boys, members of the Garde de Honeure of the French colony. These boys in full-dress uniform placed themselves on the approach to the ticket-taker, with sabres crossed, in such a manner that patrons had to walk under an arch of crossed sabres.

FREE DRINKS

Coco Cola tie-up effected by Manager Theresa Nibler of the Electric, Springfield, Mo., provided a bottle of the beverage for each patron. Coca Cola distributors furnished a soda fountain, tables, chairs and attendants, for a thoroughly live lobby.

TWENTY WINDOWS

Concentrated drive of E. A. Booth on "The Vagabond King" at the Saenger, Texarkana, Texas, netted twenty window displays.

SOUND TREATED BY ENGINEERS OF ERPI

Supplementing several lectures on silent projection with an intensive and practical sound projection course at the Electrical Research Products, Inc., has thoroughly equipped the students at the Managers' Training School, eighth session, with a lasting working knowledge of sound projection, defects, causes and their remedies.

Prior to practical demonstrations on the Western Electric Sound Reproducing Systems, T. A. Hurlbut, H. R. Jones, H. O. Wright and P. H. Singerwall, all members of the operating department of ERPI, discussed the various mechanisms of the sound system, by the application of block schematics, or graphic illustrations.

Lectures on disc and film reproduction were intensively handled during the three day period of the two weeks course on projection in the theatre. Defects, causes and remedies of sound reproduction were carefully outlined.

The functions of the 4A reproducer, 7A equalizer, exciting lamp and photo-electric cell were discussed before mention was directed to the methods of amplification and rectification.

An intense discourse on the installation, functions and maintenance of the various amplifying systems was followed by a lengthy talk on the workings of the 200A and 209A horn panels. Considerable mention was also devoted to the fader, A and B boxes and various meters and batteries located in the sound system.

Previous to the consummation of the lectures on sound reproduction, the students gathered at the Rivoli Theatre, where a great deal of time was spent, under the guidance of an ERPI sound specialist, discussing horn pointings and sound distribution throughout the theatre.

Various points of importance for obtaining sound perfection were stressed throughout the many talks, many of which have been noted in former issues of Publix Opinion.

As a final reminder for the procurement of perfect sound reproduction, emphasis was placed upon the proper adjustment and proper handling of all sound equipment.

FREE AUTO!

A Chevrolet motor car promoted by Manager M. E. Berman of the Rialto of Joliet, Ill., with the assistance of District Manager Roy Rogan helped boost Holy Week figures to an unprecedented high. Theatre could not take care of the crowds—and on a Monday! Total cost to theatre was \$7.00.

FIRST CO-OP AD

Manager A. K. Veach broke the ice with the first co-op ad ever swung by the State, Lexington, Ky., with a half-page paid for by merchants cooperating in a treasure hunt. Promoted a radio as the capital prize.

Puts Milk Bottle Tops in Ticket-Selling Category

Milk company tie-up of Manager Harry Marchand of the Saenger, Mobile, is paying dividends to the theatre. Theatre will admit children up to 6 P. M. Saturdays, on presentation of 10 bottle caps, and adults between 11 and 1 Saturdays, for 25 caps. Milk company pays theatre full price of tickets issued, plugs programs twice weekly via radio, prints and distributes heralds, and places window cards in all stores it services.

At rate of growth of extra theatre receipts since inception of idea, it is expected to reach 100 weekly within a short time.

NATIONAL PRESS ENDORSES HAYS CODE

341 EDITORIAL WRITERS SEE BENEFITS IF IT IS FOLLOWED

The tremendous national importance of the Hays code issued a short time ago and printed below is amply reflected in a total of close to 500 editorials written on the subject by newspapers in all parts of the country.

Issued to bring to its final high level the standards of motion picture entertainment, and to reassert the realization of responsibility held by producers for the morals and manners of people the world over, the code received the approbation of 341 newspapers, approximately 73 per cent of all those who commented on it.

About 19 per cent were uncertain as to the advantages or disadvantages of the production code, while 8 per cent expressed themselves unfavorably.

Sane and Flexible

With their fingers on the public pulse, the larger group of newspaper men found themselves commanding the code because if opposes modern excesses, it is a call to propriety and sanity, it is based on experience, it reasserts proper regard for good taste, its keynote is "nothing too much," and its boundaries are broad and flexible.

The preparation of the code is the first step in the proper direction. Good results can follow only if the code is adhered to in greater or lesser degree. In the opinion of the press, these results will be as follows. New friends will be won for the movies. Attendance will increase both for this reason and because people will go to pictures more often. The influence of the screen will be augmented making it an even more powerful agent for good. Better entertainment will result, and opposition from the public will be disarmed.

Must Be Followed

The nation-wide reception of the code is aptly described in the editorial statement that it evoked "many cheers but some scepticism." Among those who expressed any fear, the thought was uppermost that the code would not be followed as it should be.

Even among those editors who accorded the code something less than 100 per cent endorsement, there was a tendency to applaud it on the grounds that "all any code can do is to encourage presentation in the right way."

THE CODE

1. Motion picture producers recognize the high trust and confidence which have been placed in them by the people of the world, and they recognize their responsibility to the public because of this trust.

2. Theatrical motion pictures (that is, pictures intended for the theatre as distinct from pictures intended for churches, schools, lecture halls, educational movements, social reform movements, etc.) are primarily to be regarded as entertainment. Mankind has always regarded the importance of entertainment and its value in rebuilding the bodies and souls of human beings.

3. It is recognized that there is entertainment which tends to improve the race, (or at least to recreate and build human beings exhausted with the realities of life) and entertainment which tends to harm human beings, or to lower their standards of life and living.

4. Children's sex organs are never to be exposed.

to the side of crime, wrongdoing, evil or sin.

Correct standards of life shall be presented on the screen, subject only to necessary dramatic contrasts.

Law, natural or human, should not be ridiculed, nor shall sympathy be created for its violation.

CRIMES AGAINST THE LAW

These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. Murder

(a) The technique of murder must be presented in a way that will not inspire imitation.

(b) Brutal killings are not to be presented in detail.

(c) Revenge in modern times shall not be justified.

2. Methods of Crime should not be explicitly presented.

(a) Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, etc., should not be detailed in method.

(b) Arson must be subject to the same safeguards.

(c) The use of firearms should be restricted to essentials.

(d) Methods of smuggling should not be presented.

3. Illegal drug traffic must never be presented.

4. The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown.

SEX

The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. Adultery, sometimes necessary plot material, must not be explicitly treated or justified, or presented attractively.

2. Scenes of passion, should not be introduced when not essential to the plot. In general, passion should so be treated that these scenes do not stimulate the lower and baser element.

3. Seduction or Rape.

(a) They should never be more than suggested, and only when essential for the plot, and even then never shown by explicit method.

(b) They are never the proper subject for comedy.

4. Sex perversion or any inference of it is forbidden.

5. White slavery shall not be treated.

6. Miscegenation is forbidden.

7. Sex hygiene and venereal diseases are not subjects for motion pictures.

8. Scenes of actual child birth, in fact or in silhouette, are never to be presented.

9. Children's sex organs are never to be exposed.

VULGARITY

The treatment of low, disgusting, unpleasant, though not necessarily evil subjects, should be submitted to the dictates of good taste, regard for the sensibilities of the audience.

GOLD SCENES

Tying-in on word, gesture, reference, publicity, or by suggestion, Carlson of the Peoria, Superior, Wisc., coope a newspaper in arranging independence of mothers to see "Severely Re-

"MEET THE BOYS!"—KNOW YOUR ORGANIZATION

JOSEPH ROSENFIELD

Joseph Rosenfield, City Manager in St. Paul, has been in the show business for eight years, in spite of his youth. During his last year in high school, Rosenfield worked after school and in the evenings as candy butcher, usher and general utility man at the Gayety Theatre, Minneapolis. After he had finished high school, Rosenfield tried several other lines of endeavor, but in a short time he decided that the theatre held the greatest interest for him, and went to work as doorman at the Grand, Minneapolis.

In a short time Rosenfield was appointed assistant manager, and in September, 1925, was promoted to the position of manager. He continued at the Grand in this capacity until March, 1929, when he became supervisor of all F. & R. suburban theatres in Minneapolis.

Upon complete affiliation of Finkelstein & Ruben with Publix, Rosenfield was transferred to the Tower, St. Paul, as manager, and in April was appointed manager of the Paramount, St. Paul. He received his present assignment as City Manager last week.

DAVE J. WELLS

It was as Chief Usher of the Capitol Theatre, St. Paul, now the Paramount, that Dave J. Wells entered show business, in February, 1921. He was transferred to the Garrick Theatre, St. Paul, one year later, as assistant manager. Wells left the Garrick at the close of the season, and accepted a position as assistant manager of the Tower, then owned by Friedman Bros. After

four months at the Tower he was offered the position of superintendent at the Capitol, and returned there in that capacity. Wells continued as superintendent for a year and was then transferred to the Garrick as house manager. Garrick at the time was operated on a deluxe policy, with C. C. Perry, now a District Manager, as Managing Director. After a year at the Garrick, Wells was appointed manager of the Lyndale Theatre.

His successive assignments thereafter were at the Palace, Mandan, N. D.; Strand and Orpheum, Minot, N. D.; Eltinge, Bismarck, N. D., and Uptown, Minneapolis. He was appointed manager of the Paramount, Bismarck, in February, 1930.

PROFANITY

Pointed profanity or vulgar expressions, however used, are forbidden.

COSTUME

1. Complete nudity is never permitted. This includes nudity in fact or in silhouette, or any lecherous or licentious notice thereof by other characters in the picture.

2. Dancing costumes intended to permit undue exposure or indecent movements in the dance are forbidden.

RELIGION

1. No film or episode may throw ridicule on any religious faith.

2. Ministers of religion, in their character as such, should not be used as comic characters or as villains.

3. Ceremonies of any definite religion should be carefully and respectfully handled.

NATIONAL FEELINGS

1. The use of the flag shall be

JOHN A. GROWER

First theatrical experience of John A. Grower, Manager of the Pastime Theatre in Helena, Arkansas, was as an usher when road shows came to the Grand Opera House in Meridian, Mississippi, during his high school years. In 1920 Grower became regularly employed as doorman at the Princess Theatre in Meridian. Quality of his work was such that before long he was promoted to position of House Manager, and shortly afterward assistant city manager of all Saenger Theatres in Meridian.

Grower was appointed City Manager in Biloxi, Miss., for the Saenger interests in May 1923, operating the Crown and Gaiety Theatres. From Biloxi he was transferred to Yazoo City, Miss., where he remained until May, 1924, when he became manager of the Strand and Lomo Theatres in Hattiesburg, Miss.

On January 5, 1929, Grower was transferred to Helena as manager of the Pastime, his present assignment.

FRED M. COUGHLIN

In the twenty-one years spent in the show business by Fred M. Coughlin, manager of the Astor Theatre, Duluth, he has been employed by only two firms, W. M. Abramhamson and Finkelstein & Ruben, now Publix, and never elsewhere than Duluth.

He began as usher at the Savoy Theatre in Duluth, in 1908. When Abramhamson and Co. bought the Empress, Duluth, in 1912, Coughlin was transferred there as Chief Usher. In 1914 the company built a deluxe motion picture theatre in Duluth, the Zelda, and Coughlin was again transferred, this time as assistant manager. He remained as assistant manager until 1922, when F. & R. purchased the Zelda and Coughlin was appointed manager. That same year he was transferred to the Garrick, but after two years as manager there he resigned and entered the bus transportation business in Kansas City. This connection could not compete with the theatre for Coughlin's interest, however, and in 1925 he returned to Duluth as assistant manager of the Garrick, to be transferred within four months to the Astor, his present assignment, as manager.

Dave J. Wells

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consistently respectful.

2. The history, institutions, prominent people and citizenry of other nations shall be represented fairly.

TITLES

Salacious, indecent or obscene titles shall not be used.

REPELLENT SUBJECTS

The following subjects must be treated within the careful limits of good taste:

1. Actual hangings or electrocutions as punishments for crime.

2. Third degree methods.

3. Brutality and possible gruesomeness.

4. Branding of people or criminals.

5. Apparent cruelty to children or animals.

6. Surgical operations.

UNIFORM INTERPRETATION OF THE CODE

That there may be no doubt about a uniform interpretation of

B. V. STURDIVANT

B. V. Sturdivant, ace exploiter of the Publix-Skouras publicity staff in Indianapolis, is proof of the fact that born showmen are found outside the show business as well as in it. Until last November, Sturdivant had experience in writing and exploitation, but none in the theatrical field. Yet four months later he engineered a campaign on "The Vagabond King" which climaxed a number of other brilliant campaigns and made new records for the Circle Theatre.

Explanation of Sturdivant's adaptability is found in his lengthy newspaper experience, which began immediately upon completion of his education and continued for five years, all spent in editorial departments of newspapers and news services. Sturdivant spent the next three years in the automobile business, exploiting Cadillac, LaSalle, Buick, Oakland and Pontiac cars in Florida and Georgia.

Sturdivant's present connection was formed in November of 1929, when he joined the Publix-Skouras organization in Indianapolis.

CLARENCE KRAMER

Clarence Kramer, manager of the Istrione Theatre, Jackson, Miss., joined Publix in June, 1929, as a student manager, and was assigned to the night cleaning force of the Brooklyn Paramount. After going through the ventilation, service, maintenance and treasury departments, then Kramer was assigned to the Sixth Session of the Publix Managers' Training School. Upon his graduation, in December, 1929, he was assigned to his present theatre as manager.

Prior to his association with Publix, Kramer had had no theatrical experience other than amateur productions in several small Long Island towns. He spent some time as a seaman, and for a time was employed as a clerk in a British mercantile house. Upon his return to the United States, Kramer spent six years in the employ of the Bank of New York and Trust Company. When he resigned from this connection to come with Publix, he was in charge of the bank's reorganization department.

the code by the different producers, machinery has been set up that makes available for every producer the knowledge and experience of the entire industry, aided by the co-operation available from socially-minded groups and public leaders in the selection of the material for screen use and in the treatments of such material.

The reviewing facilities of the organization are then available to all producers in order that such changes as may seem necessary to conform to the provisions of the code may be made before the negatives are sent to the laboratory.

The leading factors in the industry through standing committees will be called upon to arbitrate where there is any doubt about interpretation and thus the common judgment of men with a common purpose will be the deciding influence.

MOVIE NEWS PROVES AID IN BOOSTING PAPER CIRCULATION

The fight Publix Opinion has waged to convince managers that motion picture information is news, is an old story to those who have been with us for some time. With 115,000,000 people attending the movies every week, things of moment about stars, pictures, stories, etc., is news from every journalistic angle, and where the editor does not know that, it is up to the manager to convince him.

Here is a letter reproduced verbatim, that tells the story of the situation in St. Louis, and what was done to correct it. What's the situation in your town? Take a tip from this and improve it if it is not to your liking!

Skouras Bros. Circuit
St. Louis, Missouri
May 13th, 1930

Editor
Publix Opinion
New York

Dear Mr. Serkowich:

Publix Opinion for years has been hammering home to the men in the field the importance of selling motion pictures to the newspaper editorial rooms as NEWS. And for just as long a time we here have been pounding home to the newspaper men the same message.

Four years ago to our eyes St. Louis possessed some of the coldest editorial rooms in the country. They viewed all of us as press agents, usually treated us courteously, and then dropped the majority of our stuff in the wastebaskets. But, despite rebuff after rebuff, we kept carrying to them the message that a business that attracted 500,000 people a week to it, that has fan magazines with such large circulations must have news and feature interest to their readers.

And we believe the change that has come over these same editorial offices in the last year is of value to others—both as a demonstration that resistance can be broken down, and as specific concrete evidence to help break down that resistance. The open door is far from an actuality. The news we have been getting in St. Louis does not tie up, as a rule, specifically to a current attraction. But there is 1,000 per cent more movie news in St. Louis now than two years ago. And the change is so startling as to be little short of revolutionary.

Furthermore, the beauty of it is that once a newspaper broke down and played the movies in their proper proportions it has required little effort on our part to keep it rolling, and much of it has come unsolicited.

The opening wedge came like a bolt of lightning from a clear sky. The St. Louis Star has a special writer, Harry Brundidge, who has achieved a national reputation through his exposé of the Diploma Mill, the Colbeck gang, and other reportorial work. It was suggested that he write a series of articles explaining the novelty of making talkies to St. Louis. He was mildly interested. The same suggestion was passed on to the promotion manager. He wasn't interested, but in the ensuing conversation he leaped upon the idea of sending Brundidge to write a series of interviews on the personal lives of the movie stars.

Within two months time, Brundidge was on the way to the Coast at the Star's expense, and in a short time the paper broke the interviews with one of the biggest advertising campaigns ever devised in St. Louis.

The Star no longer questions the reader interest of movie news, for they added 15,000 to the circulation. The stories were so successful that they sent Brundidge out for a second series several months later. What did it mean to us? Indirect publicity on all our stars. And a column of movie news a day in a paper that had confined itself to Saturday publicity.

What did it mean to us with other papers? With this circulation increase as an argument we were able to sell the Globe on the idea of giving movies a better play on Sunday, to run Montroe Lathrop's Hollywood letter every week, and to run Mollie Merrick's movie column every day.

The same argument worked with The Times—a better play on Saturday, more stuff through the week.

As for the Post-Dispatch—a paper as cold to movie news as a bishop to Sunday dances and even more aloof to movie news than the Chicago Tribune or New York Times, they stepped in the water mildly at first. They were satisfied to run a Hollywood news letter thrice weekly. But the snowball gathered momentum going down hill. The space movies received in the last week is sufficient stimulus for anyone. Here's the count.

1. A long story on Chevalier—published just as "The Big Pond" played at the Ambassador. A co-incidence effected because the magazine editor happened to be friendly and who appreciated what movie news meant because he had been on The Star when the Brundidge series broke.

2. A free quarter page ad in the Byrd rotogravure section in exchange for a title on the screen about the rotogravure and tieing it up with the picture.

3. A special review on "The Man From Blankleys."

4. And, to top it off, another series of articles on Hollywood by the movie critic, Nie, who was sent to Hollywood at the Post's expense to give us publicity. A series that broke with columns of advertising and that will carry on for at least a month describing our stars and the pictures they are appearing in.

That's our story. We hope that it isn't the last word in it. And we do hope that it may prove a factual basis which other Publix men may use in breaking down resistance to movie news. When St. Louis papers finally awoke and gained circulation from the movies, there's no reason why other papers shouldn't similarly cash in.

Yours very truly,

Thornton W. Sargent, Jr.

HOME-MADE PLANE

One of Manager Robert Frost's best bets in advertising "Young Eagles" was the parking of a home made airplane in front of the Strand Theatre, Birmingham, Ala., during the run.

Proper name of our Seattle Theatre is now the "Seattle Paramount." All mail should be so addressed.

SCORES 588% FOR WEEK

Expectancy for Holy Week at the Strand, Publix' B house in Texarkana, Texas, was a loss of \$300, writes City Manager A. S. Watlington, Jr. Instead, due to the efforts of Manager E. M. Simonis, Watlington says, it turned in a net profit of \$288.49, which was 588% for the week! Simonis is a graduate of the last Managers' Training School.

PICTURE PLUGS VIA BALLYHOO RECORDS

Ballyhoo records for individual Paramount pictures will be prepared for general distribution by the Musical Novelties Department, it was announced by Boris Morros, general music director for Publix.

These records will be similar to the ballyhoo prepared for the "Vagabond King." They will be suitable for reproduction in restaurants, hotels, and other public places, as lively ticket selling plugs in theatre lobbies, and for broadcasting from radio stations. Records will cost about \$1.50 with reductions as the quantity used increases.

To make the record of value to each theatre, there will be a selling line at the conclusion of each saying "Such and such Paramount picture will soon play at the Paramount Publix theatre in this city. Watch for it."

The musical effects will be furnished by the most outstanding artists and orchestras of the day with every effort aimed at making the ballyhoo as distinctly worthwhile as possible. Wherever possible, picture stars will be used.

To insure their value as exploitation mediums, they will be prepared in conjunction with the advertising department. This department will select the pictures for which ballyhoo records should be made, and will prepare the selling copy which will be read onto it.

The first ballyhoo will be prepared for Helen Kane's "Dangerous Nan McGrew" and will be available for release shortly. Orders should be placed with E. H. Kleinert of the Musical Novelties Department at the home office.

ASSIGNMENTS

Carlos F. Holscher, formerly manager of the Saenger, Biloxi, has replaced Ed Greenblatt, resigned, at the Saenger, Monroe, La. Monte Hance, temporarily assigned to the Saenger, Greenville, succeeds Holscher in Biloxi.

D. J. Whyte has assumed management of the Rialto, New York, relieving G. H. Coats. Latter has been transferred to the New England Division, with a definite assignment forthcoming.

Arcade, West Palm Beach, and Vivian, Daytona, have been closed for the season. W. H. Hemphill, manager of the Vivian, has been transferred to L. E. Schneider's division.

Walter Guth has been promoted to the city management in Blue Island, Ill.

S. Finstein has replaced Kenneth Fleming, resigned, as manager of the Regent, Norfolk Downs, Mass.

Burton Jones has succeeded Max Tschauder, resigned, as manager of the Rivoli, Beatrice, Nebr.

Frank Solomont, formerly supervisor of the Beacon, Globe and Modern Theatres, Boston, has been assigned to the Beacon as manager, replacing Daniel Toby.

J. O'Neil has been promoted from the assistant management of the Uptown, Boston, to the management of the Modern, replacing Lillian Adeloff.

Marvin Harris, formerly manager of the Irvin Theatre, Bloomington, Illinois, has been transferred to manage the Majestic Theatre, East St. Louis, replacing M. E. Remley, who assumed management of the Paramount-Marion, Indiana, replacing A. E. Smith, resigned.

L. C. Barlo assumed management of the Orpheum-Joliet, Illinois replacing John Burns, deceased.

Stanley Brown has assumed management of the California Theatre, San Francisco, relieving Nat Holt, who is no longer with the organization.

Robert Blair, district manager of Portland and Seattle, is located at the Paramount Theatre, Portland, Oregon.

SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS
Publix Theatres Booking Department

PARAMOUNT

IN THE GOOD OLD SUMMER TIME (6 1/2 min.) A Screen Song Cartoon which will give excellent entertainment. One of the best made to date. There is no doubt about the audience reaction to this clever novelty.

ACCIDENTS WILL HAPPEN (16 min.) Here we have those two Broadway favorites, Smith & Dale, in a hilarious comedy directed by Mort Blumenstock, which has the hokum that the masses enjoy. It portrays in slapstick fashion the affairs of a man attempting to collect insurance on a fake accident. Full of gags from start to finish. Will undoubtedly go over.

EDUCATIONAL

RADIO KISSES (21 min.) A two reel Mack Sennett, the last reel of which is done in a new color process. This subject boasts of three players who are well known to feature picture fans; namely, Marjorie Beebe, George Duryea and Rita Carewe. Shows the actual workings of a Radio Studio during broadcasting. Contains a group of pretty girls and makes use of some very clever under-water shots. Tells the story of Sally, who conducts an "Advice to Lovers" period over the radio. While an expert in advising lovers, she is not so fortunate with her own heart affairs. How she finally wins Lawrence, a radio artist, is told in an amusing manner. Contains some big sets, especially the one done in color, of a swimming contest. Good entertainment which will help to put the feature picture over. Should be booked with a dramatic production.

FAT WIVES FOR THIN (22 min.) A two reel comedy with Marjorie Beebe, Clyde and Barraud. It is a satire on the diet fad. Marjorie Beebe, as the wife, is a glutton for food. Her husband, Barraud, a bug on diet, finds solace in his attention to another man's wife. The plot thickens when the jealous husband finds his spouse in a compromising situation. However, all ends well—for there is a reconciliation, with husband promising to be good, and letting wife eat to her heart's desire, and wife in return vows to abstain in the future. Clyde, that funny comedian, works without make-up. Doubt if most audiences will recognize him, for he is not half as funny. The comedy is entertaining as a whole, but drags in spots. Should be used with a musical review or dramatic feature.

COLUMBIA

NIGHT (7 min.) A Disney Cartoon which is a sequel to the successful "Springtime" which was released earlier in the season. Lavish cartooning and excellent synchronization make this a subject worthy of any program.

PATHE

HAUNTED SHIP (7 min.) This is a Pathe Fable which in many respects is equal to the best cartoon put on the market to date. Tells an amusing story and moves fast from start to finish. As the title implies, most of the action takes place on a haunted ship at the bottom of the sea. Being used at the present time in the Buffalo Theatre, Buffalo, and going over excellently.

STREETS OF MYSTERY (10 min.) This is the second of the "Vagabond Series." A travelogue which takes you again to India with interest heightened by the dramatic word picture given by Tom Terris off-screen. It has both educational and entertainment value and will add a touch of class and novelty to the program.

VITAPHONE

3895-6—**EVOLUTION OF THE DANCE** (12 1/2 min.) This is a two reel technicolor revue with Lupino Lane. It takes you on a dance tour of the world displaying American stepping, Hawaiian hulas, Spanish tangos, sensuous Oriental dances and closing with a hokum spring dance by Lupino Lane and the sextet of vagabond dancers. Very lavishly done, consisting of line dancers, both boys and girls, lead by Billy Taft and Mary Hutchinson, from the musical hit "Follow Thru." The song numbers features are: "Spirit of the Dance," "My Hawaii," and "Brand New Rhythm." A good closing flash act which has definite entertainment value. Should be used with an all-talking feature, either comedy or drama, which contains no music.

3898—**BUBBLES** (7 1/2 min.) A technicolor flash act taking one thru a child's paradise. Consists of a group of unusually talented children from 5 to 15 years, each of whom does a specialty number assisted by a group of delightful little tots. The background is beautiful, which is enhanced by the unusually fine technicolor. This subject is a novelty that will be appreciated by both old and young and can be used to advantage as a closing number of a front show. The numbers rendered are: "Pretty Little You," "Land of Let's Pretend," "Go Find Somebody to Love," "Love Time" and "Lady Luck." A subject that will go well on a holiday.

3899—**THE JAPANESE BOWL** (17 min.) The scene is a flower shop in a Japanese country, which is unusually beautiful. It tells the legend of a princess who loved a ragged poet and the story is unfolded by means of love songs which are rendered enchantingly. Pretty Japanese maidens dance in unusual settings. The technicolor here is the best I have seen in a long time. The dances were created by Jack Haskell and he has done a good job in this subject. The numbers rendered are: "Little San Su" and "Cranes at Sunset." Would recommend this subject for the best houses for it is 'class' from beginning to end and would undoubtedly raise the calibre of the show 100%.

"Window Word Contest" Nets 17 Window Displays

"Window word contest" devised by Manager George Irwin of the Paramount, Brainerd, Minn., was so unusual that it landed in the Brainerd Daily Dispatch in a feature story which told of the demise of the cross-word puzzle and Irwin's substitute. Seventeen merchants displayed a letter in their windows — remainder of which were given over to displays on Irwin's current picture—and the seventeen letters spelled "Pageant of Progress." Ten guest tickets furnished an inducement for residents to make the rounds.

BERLIN RADIO HOUR

Emphasizing the Irving Berlin score of "Puttin' on the Ritz," Manager Paul Short of the Tampa, Fla., suggested a Berlin program to the local radio station. Old Berlin hits led into the picture music, with appropriate announcements.

LUX TIE-UP

Lux tie-up arranged by Les Kaufman of the Brooklyn Paramount exploitation staff procured 3,000 window cards on "Devil's Holiday," at a cost to the theatre of \$23.

'SOUND' INFORMATION

SOUND DISTRIBUTION

by DR. N. M. LA PORTE

Director, Department of Scientific Research,
Sound and Projection

The manager of the theatre should be a better judge of the quality of sound being reproduced in his house than his average patron. We propose in this article to suggest a few simple methods that the manager may use to help him to judge the sound quality.

It should be borne in mind however, that this article is confined, due to space limitation, to a discussion of marked deficiencies in the higher and lower frequency ranges.

In order to judge sound quality the manager should have a rudimentary knowledge of some of the underlying physical laws of sound. Sound consists of vibrations of the air which travel outward from the source in much the same way as ripples on the quiet surface of a lake when a stone is dropped into it. The more rapid the vibrations, or in other words, the greater the frequency, the higher will be the pitch.

High Frequency

For example, if the vibrations occur at a rate of 256 times per second (frequency of 256 cycles per second), the note, or the pitch will be middle "C" on the piano while a frequency of 2048 cycles per second will result in a pitch or note three octaves higher. This latter frequency is quite above the range of the ordinary soprano voice.

We will first consider in our study of sound quality, how one may determine whether the higher frequencies are missing. This is somewhat more difficult than one would imagine at first thought. Rarely do we miss enough of the higher frequencies that the violin, piccolo, or the flute will be entirely silent on the higher notes. We must therefore look to more subtle means of finding whether the reproduced music is lacking in high frequencies.

Lispings Effects

Consider the voice, either male or female. An example will be a case where in a talking section of the film, it is difficult to understand clearly. The person's voice may seem quite pleasing but if high frequencies are lacking, certain sounds which are necessary to give complete intelligibility will be lacking and the speech will be hard to understand. His or her s, z's and soft c's (so-called "sibilant" sounds) will either be lacking or the effect of a lisp will be noticed.

If high frequencies are missing, the notes of musical instruments such as the piccolo, flute, clarinet, and violin will sound dead and lifeless. The pitch itself will be true but the music will lack "brilliance" and life.

Let us next discuss the loss of quality resulting from a lack of the lower frequencies. The lack of the lower frequencies is not as noticeable in speech as in music. If, however, enough of the lows are missing in speech reproduction the result will be a lack of

CENSUS GUESS CONTEST BASIS

Wallace Allen, District Publicity Director in Florida, has called a newspaper contest current in several Massachusetts cities to the attention of managers within his district, as a good circuit stunt.

Brockton Enterprise and Worcester Gazette are offering prizes to readers who make nearest estimates of population figures of their respective cities, soon to be established by results of the Federal Census.

Allen suggested taking the idea to local editors, and offering guest tickets, presented in behalf of Nancy Carroll or whoever the star may be of a coming picture, as prizes. Contest should be run for two or three weeks in advance of date census results will be announced.

MAJESTIC TIE-UP

Majestic tie-up of Richard Boyce when "The Vagabond King" played the State, Mankato, Minn., resulted in a full-page coop ad. Dealer gave five \$100 credits on new radios as prizes.

WALSH COVERS ANALYSIS DEPT. ACTIVITY

J. A. Walsh, Executive Assistant to Mr. Chatkin, gave district managers at the home office session a detailed account of functions of the Theatre Management Analysis Department.

Budgets were taken up, Walsh showing how these depend on the operating policy of a theatre. Policy includes number of days in week; admission prices, sub-classified; product changes per week; talent, if used and when; shows per day. Budgets are compiled and set jointly by the manager and district manager, and finally approved by the divisional director.

If any of the sound defects that we have discussed above are noticeable in your theatre, talk over the problem with ERPI Service Engineer, who is trained to judge sound. He will be glad to discuss the subject and to assist you to obtain the quality that the system is capable of and which the public is now demanding.

J. A. Walsh

director. The budget expense items are broken down between those controlled by New York such as film, talent, overhead and fixed charges, and those controlled locally covering all other expenses.

Past averages should not be used in compilation of budget figures, Walsh said. Averages should be used only for checking after compilation and study.

Requests for budget changes should be made as far in advance as possible, and must receive approval of district manager and divisional director.

Before blueprints of managers' weekly reports are made, Walsh said, they are checked, audited and corrected to reflect any last minute changes or adjustments. All managers receive blueprints, and they are also used in preparing a "Comparative and Cumulative Operating Results" report.

Comparative Figures

This form reflects a summarization of managers' statements, comparison of figures with current budgets, and cumulated results for the quarter. It also includes comparative figures of the same month last year, and previous month of the current year. This is distributed on Thursday morning, and furnishes the busy executive with a complete picture of individual situations, districts, divisions and the circuit as a whole. Delay of one manager's weekly report, Walsh pointed out, holds up completion of this statement.

A "Profit and Loss Card" for each theatre summarizes the income, expense and profit figures as they are listed on the manager's weekly report, by weeks and months for two quarters. It affords opportunity for appreciating fluctuation of these figures, and appreciating receipt figures by days of the week from a comparative standpoint. This aids in determining whether certain program change days are most productive. The card is also useful in comparing similar theatres in similar towns, setting one against the other to determine any disparity in expense items. As an operating result record turned in by each manager, it is useful to succeeding managers and in considering promotions.

Ten Year Card

The "Ten Year Card" summarizes income, expense, profit and Paramount share of profit for each theatre by weeks, months, and quarters for the years 1926-1935. It is helpful to incoming managers, district managers and divisional directors in affording them opportunity to study past results.

Approximately one-third of the theatres wire the amount of their receipts to New York nightly. This data is summarized, cumulated, and presented in statement form to executives each morning before ten o'clock. The report includes current programs and compares receipts with an average income and profit figure for the pre-

MANAGERS' SELF QUIZ!

Front House Operation

The questions appearing below are designed as a self-quizz for all anxious to improve their standing in showmanship through self-education. Get information on those things you do not know. Don't lose out through indolence—the motion picture industry is progressing too rapidly for stick-in-the-muds!

QUESTIONS

- What are the essentials necessary for tight supervision of the service staff?
- Upon what basis is the service organization set up?
- What should the weekly service meeting consist of?
- Why is the weekly service meeting of importance?
- What is involved in the distribution of a main floor fill and why?

ANSWERS

- Floor supervision by means of active house circulation by junior executives at all times, and during peaks by members of the management. Periodic check of quarters, observation of contact between individual patron and employee as well as observation of crowd movement at spilling periods, during peaks, all followed up by individual, constructive criticism. Junior Executive Meetings and Weekly Meetings of the staff, conducted by a member of the management.
- Economy, in that service employees are used only when and as needed—determined by business pressure and physical layout of the house. Efficiency, in that each one is thoroughly schooled in his or her job, with a definite standard maintained by means of close supervision. Quality in that a definite refinement and finish is achieved in the individual execution and accomplishment of work.
- Weekly service meetings should not be more than 45 minutes in length. Should consist of instruction on points noted during correct operation for correction—by chief usher or members of management. Discussion of coming attractions by member of the management. Short inspirational talk on a subject such as Initiative—Character—Ambition, etc. It is a good policy to have different members of the staff give a short talk each week. This routine can be varied with trips through the house and short talks on the mechanics of sound, advertising, etc. Fire drills should be held once every two weeks at the conclusion of these meetings.
- A greater efficiency and quality of operation is brought about through the explanation and clarification of points of operation. A closer bond is wrought in the relationship between the manager and his employees. Through a broader understanding of the operation, the employee's interest is stimulated, turnover reduced and prospects for development brought to the fore and given an opportunity to show their ability and knowledge.
- Bearing in mind the principle of giving the patron the most desirable seats available in turn, the fill is distributed over as great an area as possible to facilitate the spill so that the refill in turn may be accomplished with the minimum loss of time. On the fill no more than 10 to 15 people at a time should be sent to an aisle, so that even distribution is assured, and so that no individual on the floor is idle but for a few moments at a time.

COVERED WAGON

A regular covered wagon helped the Paramount, Omaha, sell "Montana Moon" with just the right touch of atmosphere. In addition, a tie-up with Kellogg's Corn Flakes resulted in 25 windows, with stills of Joan Crawford and program announcements grabbing the space. Lionel Wesson is manager of the house and Irving Waterstreet is publicity representative.

BOW TELEGRAM

Telegram of congratulation from Clara Bow to Charles D. Bickford of the Des Moines Theatre on "Paramount on Parade" was blown up for a lobby display and for window display. Telegram came from Hollywood via Arch Reeve.

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix



The Official Voice of Publix

Opinion

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of May 23rd, 1930

No. 37

The progress of a company is certain when you find in it men who are ready to step down to make room for something which is bigger than themselves. Paramount Publix was chosen as our corporate name to impress on the world the real meaning of this company's activities, and the scope of these activities.

SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

COMMON SENSE WINS!

Of the many ringing, epigrammatic thrusts which made the address of Mr. Sidney R. Kent one of the most moving and inspiring talks at the convention, one of them must have bitten into the consciousness of his hearers with even more force than the others. Speaking of the change in name from Paramount Famous Lasky to Paramount Publix Corporation, Mr. Kent said:

"The change in name was not a victory for Publix nor a victory for Paramount but a victory for Common Sense!"

Everyone in Publix is deeply sensible of the great honor conferred upon him and his organization in incorporating the name "Publix" into the time-honored Paramount trademark, particularly as the name change symbolizes an actual and tangible unification of the activities of the two companies. The appreciation of that honor is greatly heightened by Mr. Kent's statement. For it is ever a source of satisfaction to know that a distinction has been conferred upon one, not through favoritism, politics, or other superficial considerations but through the powerful and unerring dictates of Common Sense. If Publix, from a scattered handful of theatres, has reached such a high point of achievement that it becomes common sense to make it a part of the bone, blood and body of so great and distinguished a company as Paramount Famous Lasky, then it has tipped the very heights of accomplishment. For it has been measured by a standard upon which the parent company itself was built, and which has served as a guiding flare through the dark troublesome days of its early birth to its present position of undisputed leadership in the industry.

It was common sense which made Mr. Adolph Zukor see that the urge toward entertainment is the most basic in mankind, and decided him in favor of the amusement business. It was common sense which convinced him that if an actress can gain a world-wide reputation from performances on a stage, a great number of people might be interested in seeing her on the screen; and later, that eyes see alike in all countries and that an Englishman would derive as much pleasure from a screen performance as an American. It was common sense which prompted him to buy theatres so that he might have an outlet for his product. Likewise, it was common sense which made Mr. Sam Katz and his early associates realize that a patron would rather buy a ticket for a theatre where he would be comfortable, than ill at ease. It was common sense which transformed a little stuffy store-room with camp chairs into a glorious palace of entertainment. It was common sense which impressed upon Mr. Katz that a chain is only as strong as its weakest link, and made him concentrate upon welding strong links of manpower. And now, says Mr. Kent, and justly so, it is common sense which causes the fusion of these two organizations which were born, nurtured and flourished on common sense.

That is what Mr. Katz means when he says he wants no miracle men in his organization. A miracle is a convenient aid, but it is not staple building material. The bed rock, steel beams, rafters and concrete structure of every solid organization since the beginning of time has, and will continue to be—Common Sense.

WOW PRODUCT!

Aside from the fact that it was the first combined convention of both Paramount and Publix, the most outstanding highlight of the conclave from a Publix view-point was—Product. Paramount product is the fundamental merchandise of a Publix theatre and upon its quality depends, in a large measure, the success or failure of the coming season. Small wonder, therefore, that the Publix delegates left Atlantic City with every expectation of one of the biggest seasons in theatre history!

ADVANCE PLUGS BREAK IN BYRD EDITORIALS

Even before the Byrd film is ready for release, editorial writers are venturing conjectures on the popularity it will enjoy and the value it will prove to mankind. One such editorial was forwarded from the Republican Herald of Winona by Al Smith, manager of the State Theatre there.

"Many persons," the editorial pointed out, "who do not go to the movies regularly have turned out in the past to view such unusual films as "Nanook of the North," "Grass," "Chang," "Simba" and others. This year they will have an unusual opportunity when the film "With Byrd at the South Pole" is released."

The editorial goes on to say, "The public followed the adventures of the Byrd party with so much interest that it seems probable the picture will go over big."

In a few weeks, the Byrd avalanche of publicity and popular interest will reach its peak. Now is the time for editors to prepare their conjecture editorials, and the time for managers to plant that thought in their minds. With a strong build up from the right people, the box-office attendance will break all precedents for a picture of this type.

The more booster editorials the film gets now, the easier it will be for managers to plant art work and stories when playing the feature.

NEW THEATRE

Paramount Publix has acquired the Riviera Theatre, North Tonawanda, New York. It will be in M. H. Feld's division, under supervision of Vincent R. McFaul, general manager of Buffalo theatres.

NEW YORK PROGRAM PLOTS

Week Beginning May 23rd

New York Paramount

1. Prelude
2. Paramount News and Sound Trailer on "Safety in Numbers"..... (12)
3. Crawford Organ Concert.... (6)
4. Paramount Sound Act—"Fit To Be Tied"..... (10)
5. Horace Heidt and Band.... (35)
6. "True to the Navy"—Paramount..... (71)
7. Trailers..... (2)

136 minutes

Brooklyn Paramount

1. Prelude
2. Paramount News..... (6)
3. Paramount Sound Act—"Fit To Be Tied"..... (10)
4. Earl Abel Organ Concert.... (5)
5. Sound Trailer on "Vagabond King"..... (4)
6. Public Unit—Rudy Vallee.... (42)
7. "True to the Navy"—Paramount..... (71)
8. Trailers..... (2)

140 minutes

Rialto Theatre

1. Paramount Sound News... (10)
2. "Fit To Be Tied"—Paramount Comedy..... (10)
3. "Chinatown Fantasy"—Paramount Sound Act.... (11)
4. "Yes We Have No Bananas"—Paramount Song Cartoon (7)
5. "Ladies Love Brutes"—feature—George Bancroft—A Paramount Talking Picture (80)
6. Trailers..... (2)

120 minutes

Criterion Theatre

1. "The Silent Enemy"—Second Week

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch *Publix Opinion* for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record	Subject	Character	Make	Foot- age	Runn'g Time
	Caught Short—8 reels (AT).....	MGM	6800	76 min.	
	Born Reckless—8 reels (AT).....	Fox	6850	76 min.	
	Czar of Broadway—8 reels (AT).....	Universal	7100	79 min.	
	Sweethearts & Wives—9 reels (AT).....	1st Nat'l	6750	75 min.	
	Border Romance—7 reels (AT).....	Tiffany	5672	63 min.	
	(AT)—All Talking				

LENGTH OF TALKING SHORTS

PARAMOUNT			
True to the Navy (Trailer).....	300	3 min.	
Jazz Preferred.....	595	7 min.	
Accidents Will Happen.....	1425	16 min.	
News No. 82.....	825	9 min.	

WARNER BROS.

3895-6 Evolution of the Dance.....	1130	13 min.	
3898 Bubbles (Technicolor).....	675	8 min.	
3899 The Japanese Bowl.....	665	7 min.	

PATHE

Street of Mystery (Vagabond Series).....	875	10 min.	
Review No. 8.....	850	10 min.	

EDUCATIONAL

Peace & Harmony (Mermaid Comedy).....	1600	18 min.	
Radio Kisses (Sennett).....	1870	21 min.	
The Chiseler (Sennett).....	1909	21 min.	

UNITED ARTISTS

One Romantic Night (Trailer).....	285	3 min.	
Cockney Spirit in the War.....	2838	32 min.	

ARISTOCRAT PROD.

Wise Flies (Talkartoon).....	595	7 min.	
Night (Silly Symphony Cartoon).....	615	7 min.	
The Haunted Ship (Aesop's Fable).....	660	7 min.	

EXTRA BUSINESS

J. H. Marchand, manager of the Saenger-Publix Theatre, Mobile, Ala., is fighting the hot weather slump in two definite ways. First, he is making a strong bid for all theatre parties by a direct mail campaign, and is soliciting the trade of all merchants who close their stores certain afternoons during the summer months.

HEFTY BALLYHOO!

J. R. Wheeler, manager of the State Theatre, South Bend, Indiana, used a baby elephant for a ballyhoo when playing the "King of the Congo." After parading the streets, elephant was used as live lobby entertainment. Contest was staged among children with prizes to those guessing nearest weight and age of the animal.

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